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BEING A

# SERIES OF PICTURESQUE DESIGNS

FOR

THE INN, THE SCHOOLHOUSE,
ALMSHOUSES, MARKETHOUSE, SHAMBLES, WORKHOUSE, PARSONAGE,
TOWNHALL, AND CHURCH:

FORMING

A SEQUEL TO A WORK

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# RURAL ARCHITECTURE.

### BY P. F. ROBINSON,

ARCHITECT, F.S.A. & F.G.S.

VICE-PRESIDENT OF THE INSTITUTE OF BRITISH ARCHITECTS;
AUTHOR OF A WORK ON ORNAMENTAL VILLAS; ON MICKLEHAM CHURCH, IN SURREY; RURAL
ARCHITECTURE; DESIGNS FOR FARM BUILDINGS; DESIGNS FOR LODGES AND PARK
ENTRANCES: AND THE VITRUVIUS BRITANNICUS.

THE LANDSCAPES DRAWN ON STONE BY SCARLETT DAVIS AND T. ALLOM.

FOURTH EDITION, GREATLY IMPROVED: WITH AN ADDITIONAL VIEW OF THE VILLAGE STREET.

LONDON:

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### ADDRESS.

The excellent Essay on the Picturesque, published in the year 1798, by Sir Uvedale Price, has not, perhaps, met the attention it deserves. It is written with the truest feeling for the subject upon which he treats, as compared with the sublime and beautiful, and with an earnest recommendation to those who are about to improve real landscapes, to study the paintings of the old masters. In the course of the Work, many excellent observations on Architecture occur, and particularly on Village Architecture, an humble, but most important study, as far as regards the beauty of our country. Perhaps, in another point of view, the subject may not be uninteresting, inasmuch as the comforts and well being of our labouring poor are so intimately connected with every proposition for rendering their dwellings more attractive. In a former Work,\* I have endeavoured to show how this may be carried into effect, at a moderate expense; and that, instead of destroying the ancient gabled Cottage, the forms may be preserved which our painters have so long delighted

<sup>\*</sup> Rural Architecture.

iv ADDRESS.

to portray, and which have in fact given real value to their pictures. In embellishing the grounds around the newlyerected mansion, how often have the Cottages been swept unmercifully away, which, by a little consideration, would have added to the attractions of the landscape; nay, even whole villages have thus disappeared, and their place has been forgotten. As a primary step towards improving the condition of the labourer, it is necessary to give him some interest in the land upon which he dwells, or in the cottage which affords him shelter; and where this can be done at a small expense, and the building rendered pleasing, two important objects will certainly be accomplished, of infinite interest, in a national point of view. Before the destruction of our small farms, the peasant clung with deep anxiety to the spot which gave him birth, to the home where his forefathers had dwelt; and any improvement made by his landlord was a boon which made a lasting impression in his breast. It is to be feared too many of this class have become wanderers.

Many Designs for Cottages have from time to time issued from the press, and it is the success which has attended my former Work on this subject which has tempted me to renew it. In the Work alluded to, I have confined myself chiefly to Cottages and buildings of the humblest description; in the present, my object has been still more particularly to illustrate the hints so ably given by Sir Uvedale Price, and by considering how the Inn, the School-house, the Town Hall,

ADDRESS.

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Parsonage, and Church, may be rendered attractive, without unnecessarily increasing the expense in erecting them. Should my attempt prove successful of thus endeavouring to preserve forms, so long associated with the scenic beauties of my native country, and should the taste increase for erecting new buildings in this style, I shall feel no small gratification in having been in the smallest degree instrumental in bringing about what appears to me so desirable an object.

# P. F. ROBINSON, ARCHITECT, F.S.A.

LOWER BROOK STREET, GROSVENOR SQUARE, May 26, 1830.



#### A LIST OF THE PLATES.

DESIGN, No. I.

THE VILLAGE INN.

Plate.

- 1. Plan.
- 2. Elevation.
- 3. Side Elevation.
- 4. Perspective View.

DESIGN, No. II.

THE SCHOOL HOUSE.

- 5. Plan.
- 6. Elevation.
- 7. Side Elevation.
- 8. Perspective View.

DESIGN, No. III.

THE ALMSHOUSES.

- 9. Plan.
- 10. Elevation.
- 11. Centre Compartment.
- 12. Perspective View.

DESIGN, No. IV.

THE MARKET HOUSE AND SHAMBLES.

Plate.

- 13. Plan.
- 14. Elevation.
- 15. Perspective View.

DESIGN, No. V.

16. The Pump.

DESIGN, No. VI.

17. The Butcher's Shop.

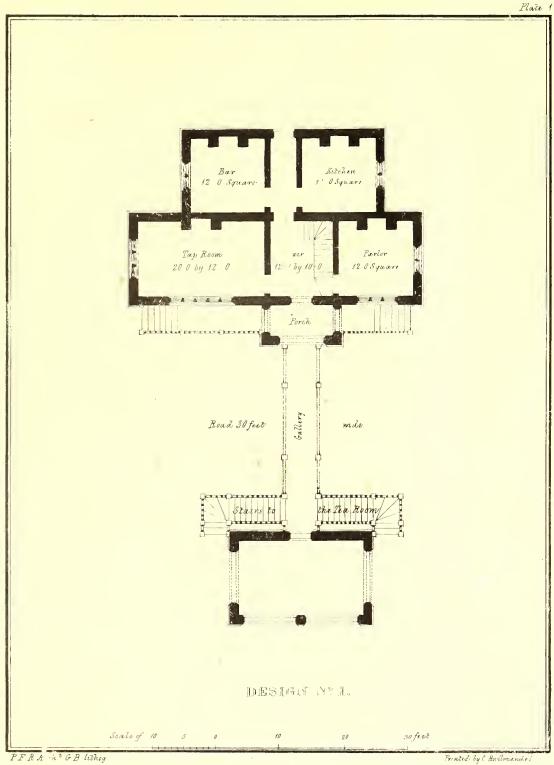
DESIGN, No. VII.

THE WORKHOUSE.

- 18. Plan.
- 19. Elevation.
- 20. Perspective View.

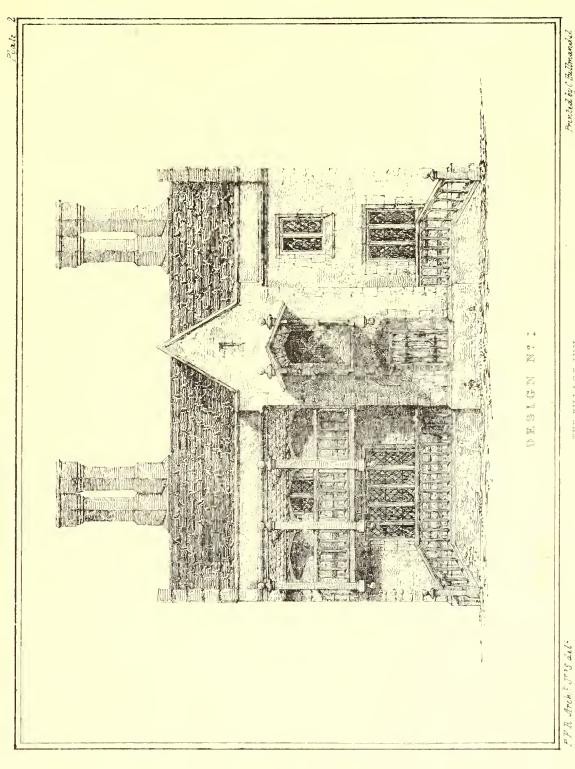
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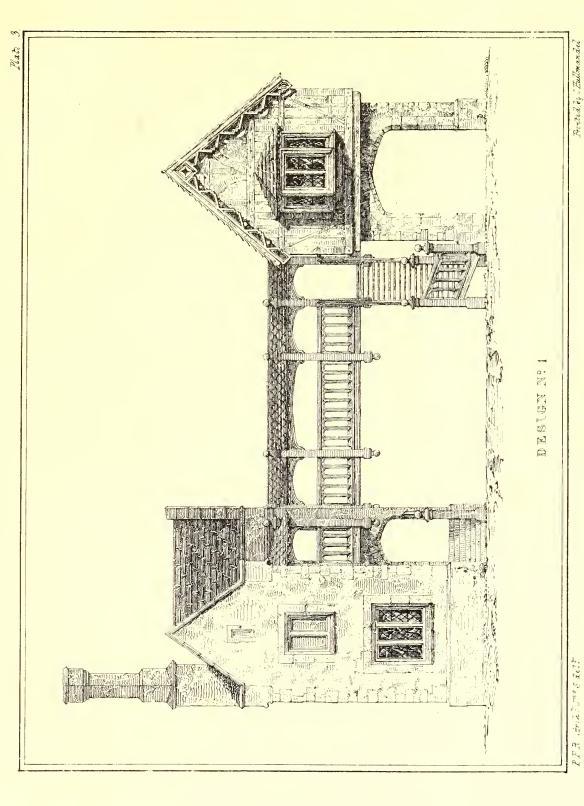


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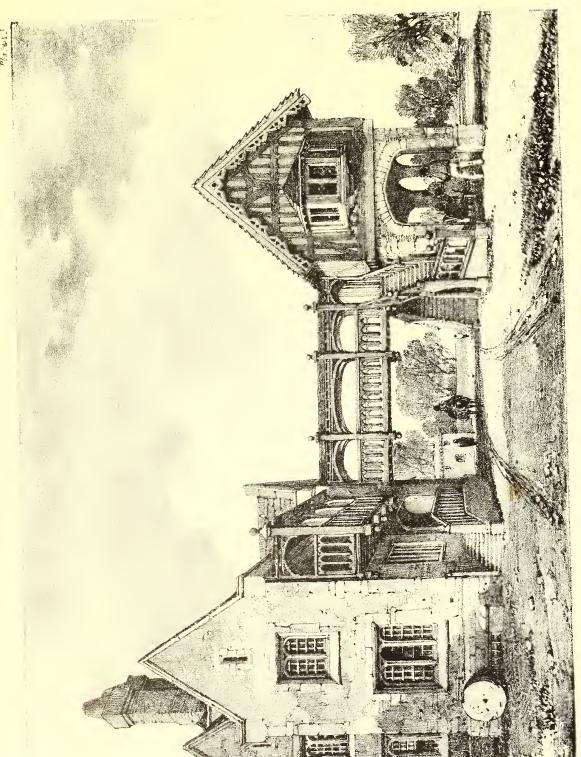








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THE VILLAGE INN TESTEN Nº



DESIGN, No. 11.

Among the numberless School-houses recently erected in every part of the country, few have any claim to picturesque beauty; and yet a very little consideration might have rendered them attractive. Simplicity of style, combined with internal convenience, is the object to be attained; and perhaps the old English character is best suited to a building of this description. "There is no scene where neatness and picturesque effect, where simplicity and intricacy can be so happily united, as in a Village, or where they may be so well contrasted, without any affectation or impropriety;" and the Village School is always an object of interest.

The building explained by the Plates 5, 6, 7, 8, was erected under the superintendence of the Author, in the year 1827. It is built of brick, stuccoed, and covered with rag stone, with a bold projecting roof, supported by posts in imitation of trees, enriched by climbing plants. The projecting roof forms a dry walk, within the line of posts, for the children, in inclement weather.

Plate, No. 5. Plan.

- 6. Elevation.
- 7. Side Elevation.
- 8. Perspective View.

<sup>\*</sup> Price on the Picturesque, Vol. II. p. 407.



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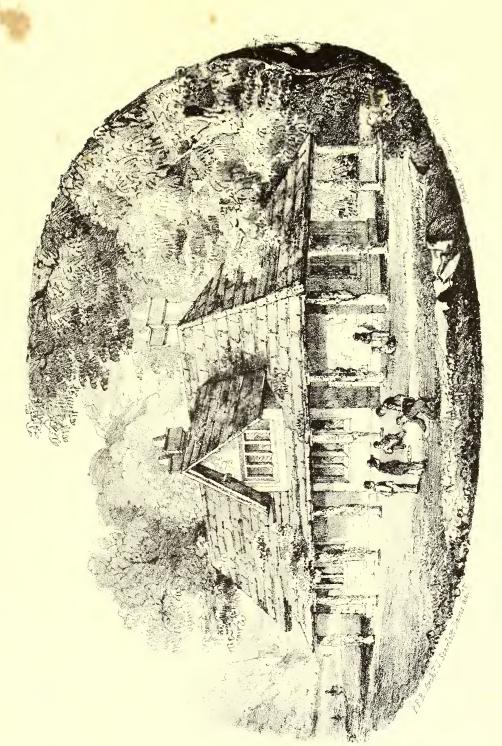


THE VILLAGE SCHOOL HOUSE



THE VILLAGE SCHOOL HOUSE





DESIGN Nº 7.PL 8. THE VILLAGE SCHOOL HOUS

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#### DESIGN, No. III.

VILLAGE ARCHITECTURE may at a very small expense be rendered attractive, and a variety of forms and embellishments introduced, alike pleasing to the lover of painting, and of charity, by adding to his sources of amusement and In this manner, landed proprietors may find a delightful employment, and add to the value of their estates, by improving the condition of the cottagers and their dwellings, here and there adding a porch, a lean-to, or judiciously altering the chimney. Ancient buildings are frequently capable of being made both comfortable and scenic, by trifling alterations and additions; and more pleasing effects are by such means produced, than by altogether rebuilding the structure, as the irregular forms created by such alterations most frequently lead to features of much interest in the eye of the painter. "There is no way in which wealth can produce such natural, unaffected variety, as by adorning a real village, and promoting the comforts and enjoyments of its inhabitants."\*

The Almshouse is, perhaps, of all others, the building to which the foregoing observations are more particularly

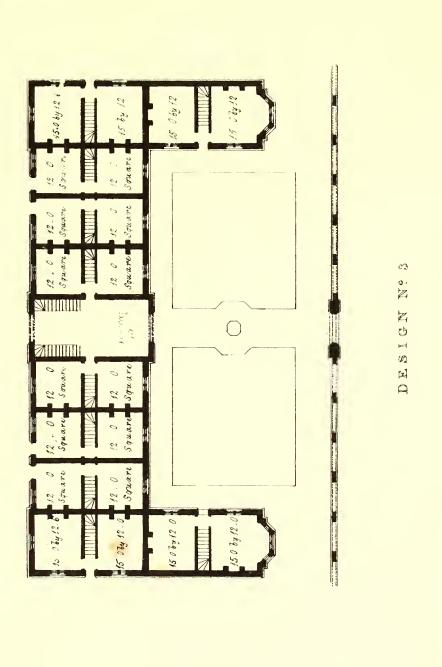
<sup>\*</sup> Price on the Picturesque, Vol. II. p. 402.

applicable. As a refuge for the old and the destitute, it is pleasing to render their humble abode not only comfortable, but scenic, in order to make them attractive. This should, however, be done with a strict regard to economy, and, consequently, all meretricious ornament be carefully avoided. The doors should at all times front the interior of the building, or be otherwise kept out of sight, in order to avoid the appearance of any uncleanly habits, which too frequently offend the eye of a passenger, when they front the road.

The Design described by the Plates, 9, 10, 11, 12, is applicable as an Almshouse, or as a line of connected Cottages.

PLATE, No. 9. Plan.

- 10. Elevation.
- 11. Centre Compartment.
- 12: Perspective View.



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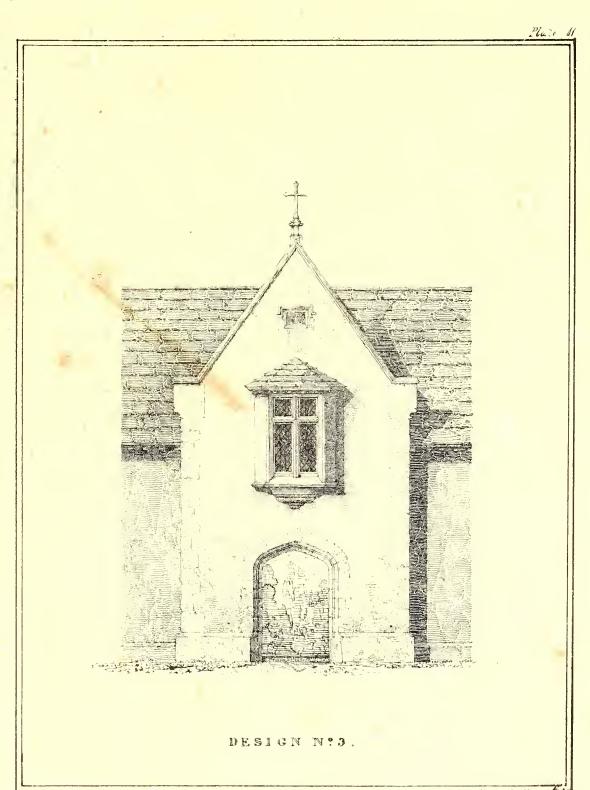
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IN ESIGN NO THE ALMS HOUSES



DESIGN, No. IV.

Market-house and Shambles add greatly to the picturesque effect of the Village Street, and many instances may be adduced, of peculiar interest to the scenic draughtsman, particularly that at Berkhamstead, where the extraordinary projection of the upper story above the Shambles produces an effect at once pleasing and curious. The Swiss character is well adapted for a structure of this description, as the overhanging roofs afford considerable protection to the Stalls in bad weather; it has also the merit of being easily The Stalls are planned and cheaply carried into effect. 6 feet by 5, and the covered pavement between them is 9 feet in width. The Market-house, and Room over, is 28 feet in length, by 20 feet in width, explained by the Plan and Elevation, Nos. 13 and 14. The Perspective View of the Shambles, No. 15, may convey an idea of too much enrichment being introduced into an humble building of this description; but as the whole is designed to be of timber, the mere lines of the boards produce this effect. Covered markets are much to be recommended, and the improvements of this description, recently made in London and Liverpool, deserve great praise.

Plate, No. 13. Plan.

14. Elevation.

15. Perspective View.





MARKET HOUSE AND SHAMBLHS



DESIGN Nº 4.
THE GREEN MARKET



DESIGNS, No. V. & VI.

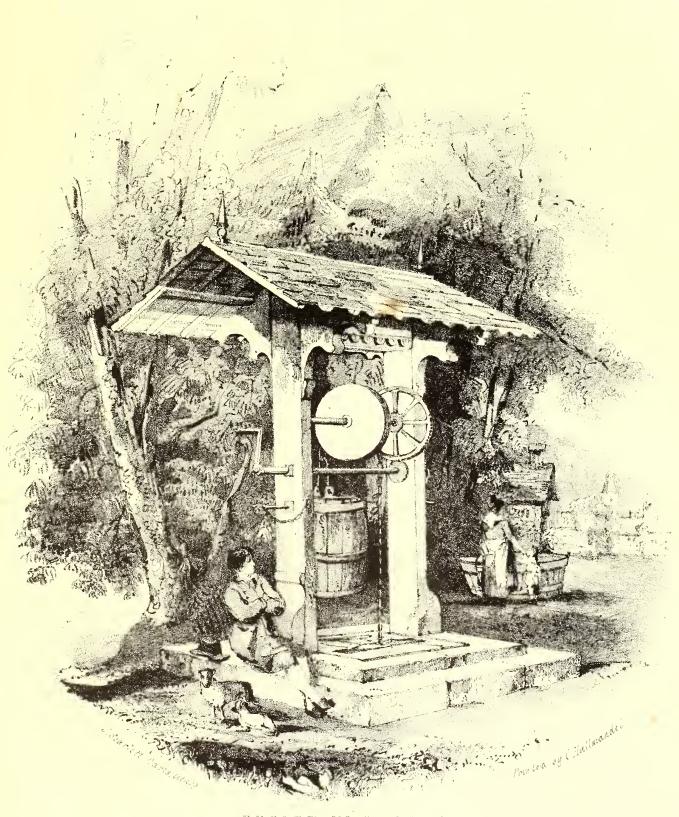
The Pump, or Draw-well, generally furnishes matter of interest to the painter. In Normandy, various remains of ancient wells still exist, some of them highly enriched, as at Evreux and Rouen; and others may be seen at Cologne and Audernach. The Plate, No. 16, is introduced merely to show that some scenic effect may be produced by the simplest means, and at a very trifling expense.

With the same feeling the Butcher's Shop is made the subject of Plate 17.

PLATE, No. 16. The Pump.

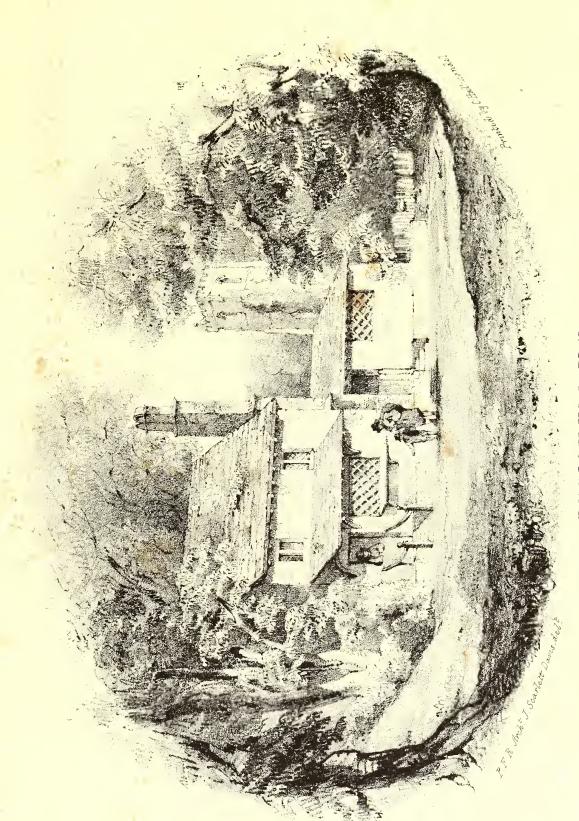
17. The Butcher's Shop.



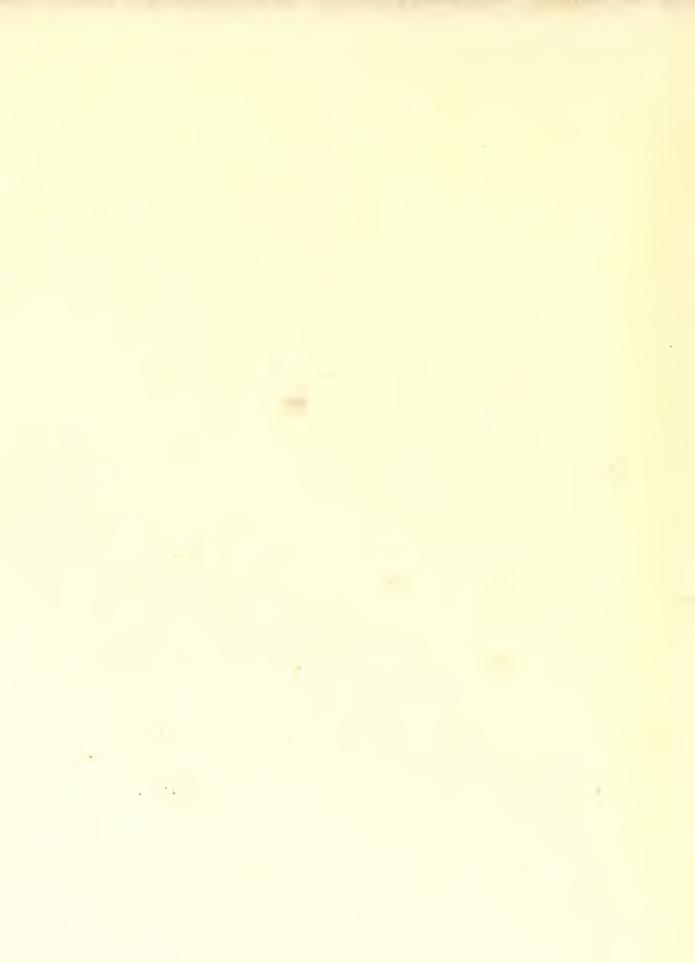


DESIGN N° S. YII. 16.





DESIGN Nº 6 .PL/7.



#### DESIGN, No. VII.

Numerous examples still exist of old timber houses, the greater part, however, rendered unpleasing by the extreme contrast of black and white which distinguishes them. An accurate observer will nevertheless discover many beauties, and even elegancies, in their construction; of which instances may be found at Coventry, Warwick, Tewkesbury, Bristol, and other places. The Lodge, lately erected by the Duke of Bedford on the London road, between Woburn and Newport Pagnel, is a good example of a modern building in this style, and shows the effect which may be produced by attending to colour. The Design, No. 13, is composed, in a degree, from old buildings in Gloucester; and as these are daily removed, or modernized, it is well to preserve some features of our ancient street architecture.

The Plates, 18, 19, and 20, explain the Design for the Workhouse.

Plate, No. 18. Plan.

19. Elevation.

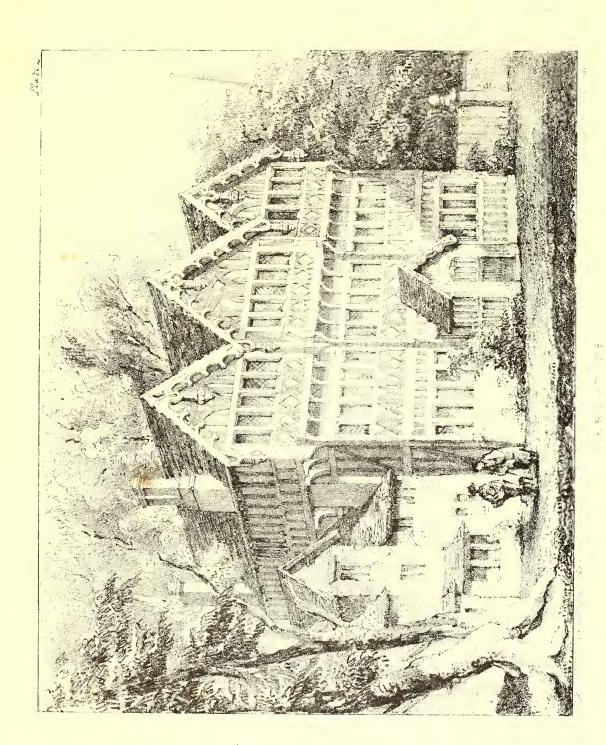
20. Perspective View.

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#### DESIGN, No. VIII.

It is generally admitted that the Parsonage should be erected in the old English character; indeed, all ecclesiastical buildings were anciently built in that style, the masons, or master workmen employed at the church or cathedral, having also been the artificers of all the buildings in any way attached to the establishment. For this reason a modernized Parsonage is always out of place, and displeasing; and although we have too many examples of such recent erections, good taste will never allow the misapplication. suming the incumbent to be a popular man in his village, much will depend upon the external appearance of his dwelling; and although some little decoration may be employed to increase its interest, the general character should make it modest and unassuming. Should the situation allow of its being imbedded in trees, and the Church partially seen, the picture will be complete, the open porch indicating a welcome to the poor as well as the rich.

The Plan, Plate 21, comprehends an Entrance Hall, or Corridor, 14 feet by 6; a Staircase, 16 feet by 14; Dining Room, 20 feet by 16, exclusive of the recessed window; Drawing Room, 20 feet by 16; and Study, 13 feet 6 inches by 14 feet, exclusive of the recessed window. The Chamber

Story contains three good rooms, with one Dressing Room. The Offices are not shown upon the Plan, as the extent would be determined by the size of the incumbent's family. The Servants' Bed Rooms would be over the Offices. The Geometrical Elevations, numbered 22, 23, and the Perspective View, No. 24, complete the description of the Design.

PLATE, No. 21. Plan.

- 22. Elevation.
- 23. Side Elevation.
- 24. Perspective View.

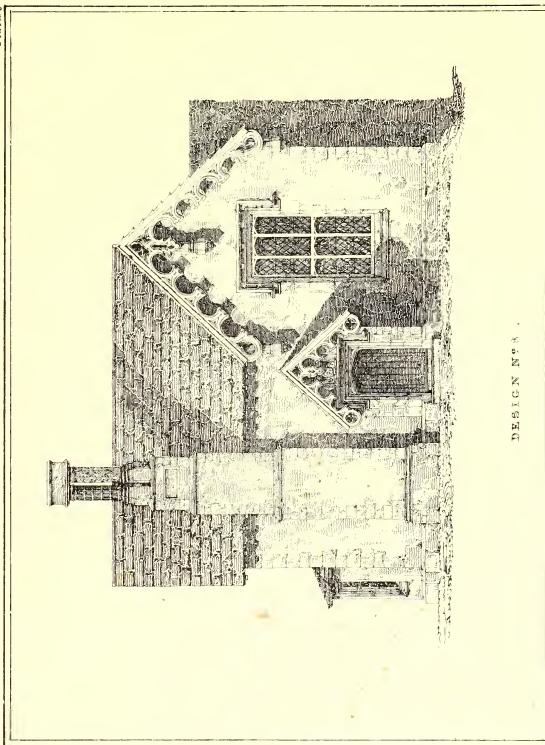
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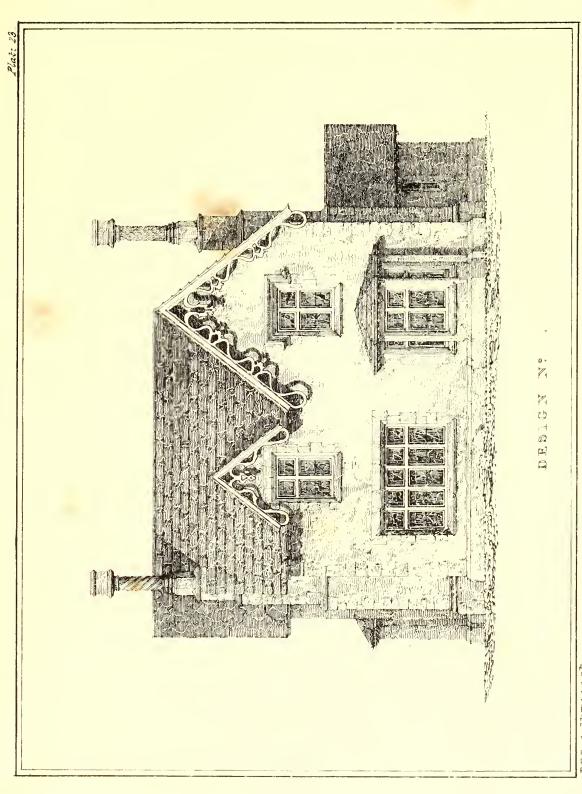
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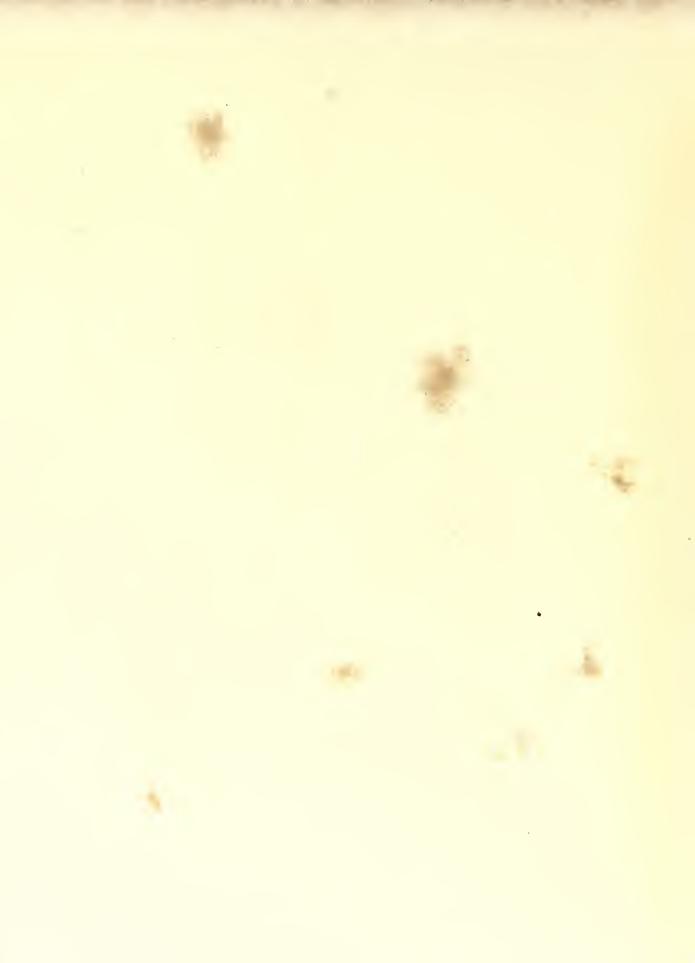


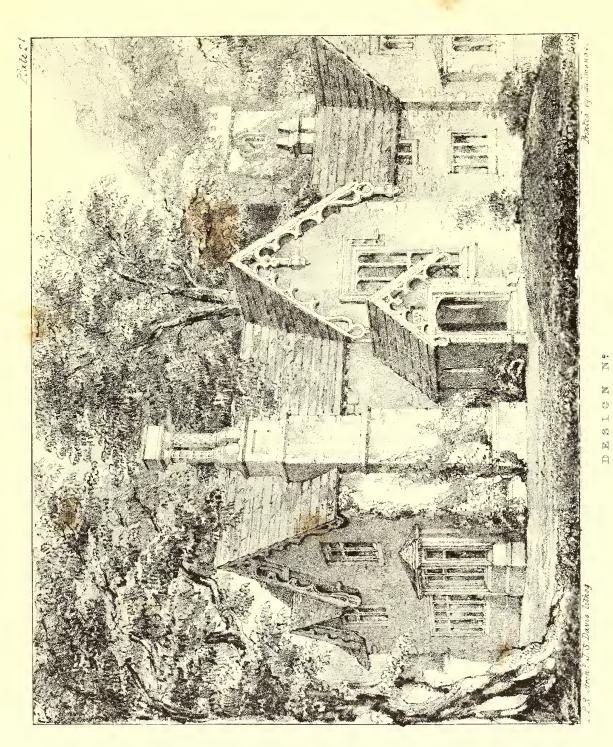
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### DESIGN, No. IX.

The Swiss Room, explained by the Plates, 25, 26, 27, 28, was erected in the year 1827, at the Colosseum in the Regent's Park, and is now publicly exhibited; Mr. Horner having applied to the Author for designs, under whose superintendence this, and other works at that place were constructed. As the Room has excited some interest, from the peculiarity of its construction, it is here introduced, and a similar design might be adopted in erecting an ornamental Dairy, as an attached Sitting Room.

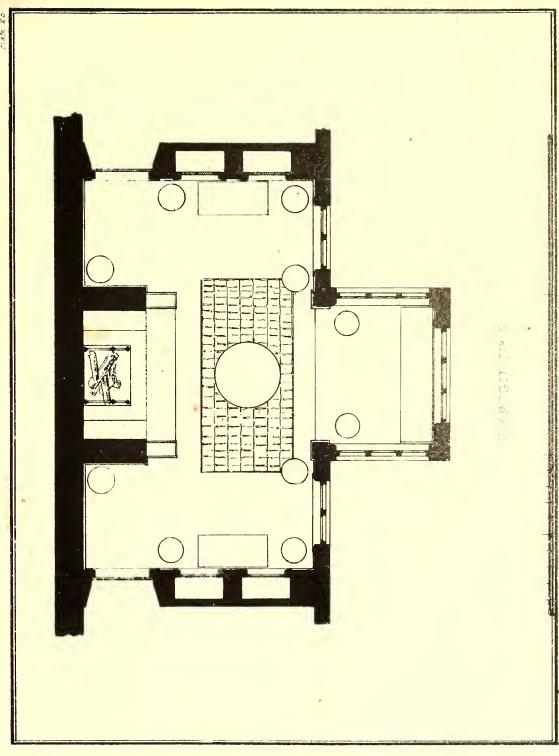
PLATE, No. 25. Plan.

26. Section.

27. Ditto.

28. Perspective, Interior.







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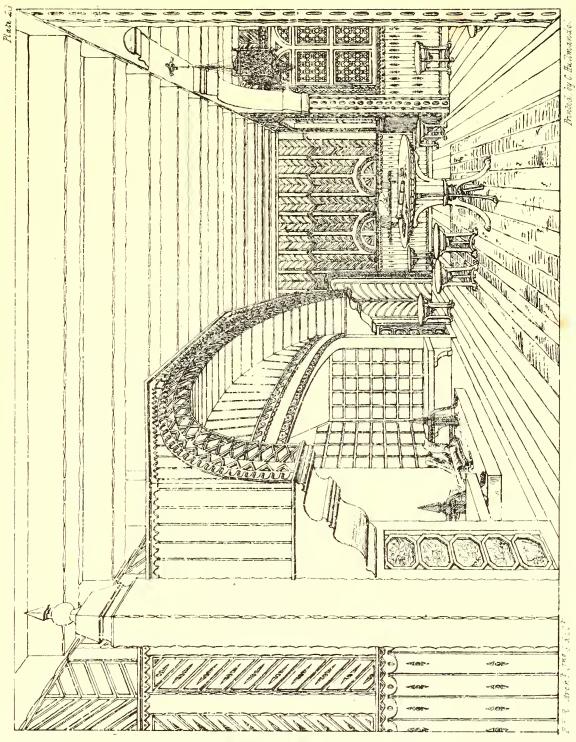
DESIGN Nº 9.

SITTING ROOM PROPOSED TO BE AITACHED TO A SWISS DAIRT



SITTING ROOM PROPOSED TO BY ATTACHED TO A SWISS DAIRY





BESIGN Nº S.



### DESIGN, No. X.

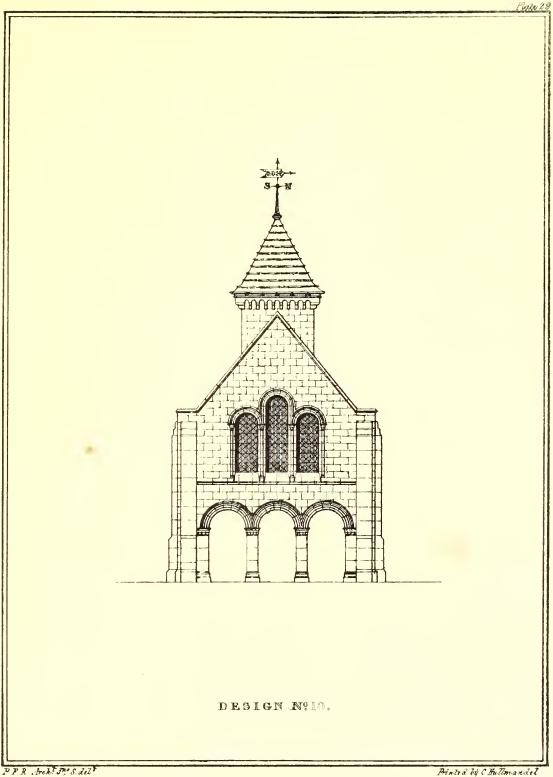
NEXT to the Church, the Town Hall is the most important building in a country town. It is generally isolated, standing in the centre of the Market-place, and consequently assumes a decided feature.

The Plates, 29, 30, and 31, explain a Design in the Anglo-Norman style of architecture, many buildings of this description, and in this style, being still in existence.

Plate, No. 29. Elevation.

- 30. Side Elevation.
- 31. Perspective View.

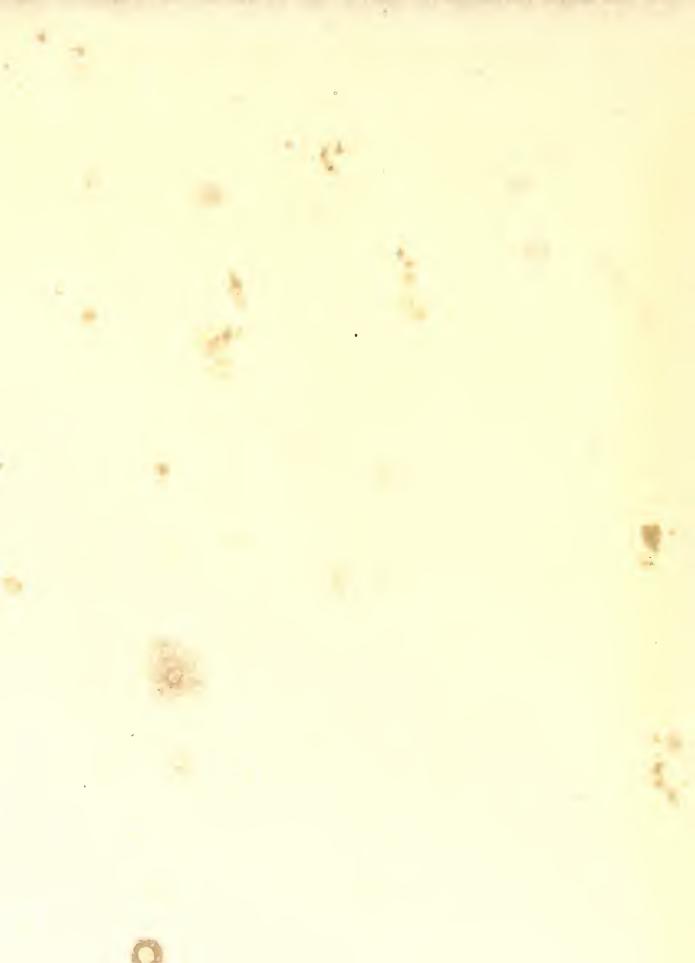
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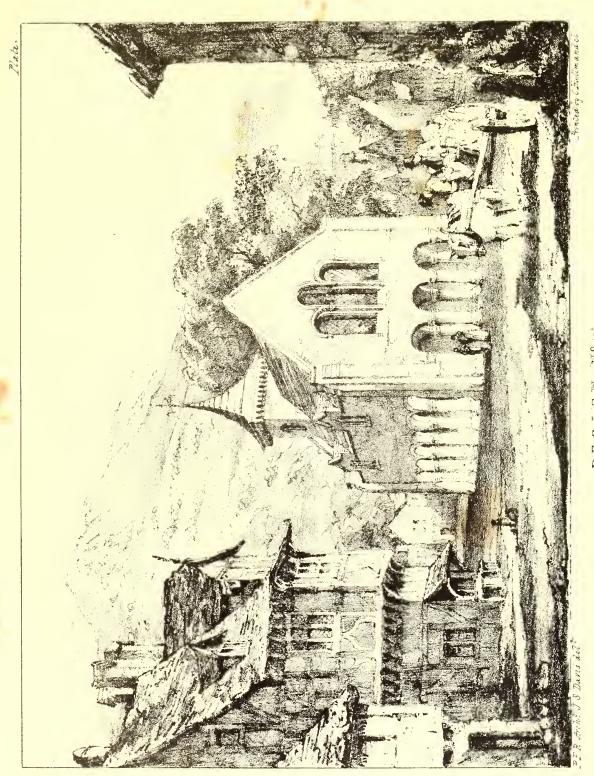


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THE TOWN HALL & MARKEI HOWSE



## DESIGN, No. X1.

The entrance to the Church-yard is now a mere wicket. Anciently, the gates were covered, and probably were intended as resting-places for the coffin bearers, until the minister was ready to perform the funeral service. Many of these still remain, and add greatly to the pictorial effect of the Church-yard.

Plate, No. 32. Entrance Gate to the Church-yard.

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DESIGN. NOT PL. 3C

ENTRANCE GATE TO CHURCH YARD



#### DESIGN, No. XII.

"The building which gives most consequence to a Village, and distinguishes it from the mere hamlet, is the Church: that forms its most conspicuous feature at a distance, and often in the near view, a central point round which the houses are irregularly disposed. Indeed the Church, together with the Church-yard, is, on various accounts, an interesting object to the villagers of every age and disposition; to the old and serious, as a spot consecrated to the purposes of religion, where the living Christian performs his devotions, and where, after death, his body is deposited near those of his forefathers, and departed friends and relations; to the young and thoughtless, as a place where, on the day of rest from labour, they meet each other in their holiday clothes."\*

It is to be lamented, that the fine opportunity afforded by the legislature, of enriching the country by the erection of new churches, has in a great degree been lost, and that the Grecian temple has too frequently been taken as the model for a Christian place of worship. The opinions on this subject no doubt are various; but the Village Church surely should assume the character which time has rendered sacred, and

<sup>\*</sup> Price on the Picturesque, Vol. II. p. 419.

which long habit has taught us to consider so peculiarly its own. The fear of expense has deterred many from adopting designs composed in the old English style; and it may be difficult to say "how much the fame of an architect has suffered, or may still suffer, from the defalcation of the ornamental parts of his plan and elevation, by the calculating spirit of the present age, where the effect of beauty is sacrificed to the dread of incurring expense."\*

The accompanying Design is composed in the Anglo-Norman style of Architecture, and is recommended as being less expensive than what is commonly called Gothic. The Plan, No. 33, with the Geometrical Elevations, 34 and 35, and the Perspective View, 36, will explain its general character; and the Sections, 37 and 38, will afford some idea of the interior. The Church is calculated to contain three hundred persons comfortably seated.

The Plate, 39, explains the Design for the Pulpit.

Plate, No. 33. Plan.

34. Elevation.

35. Side Elevation.

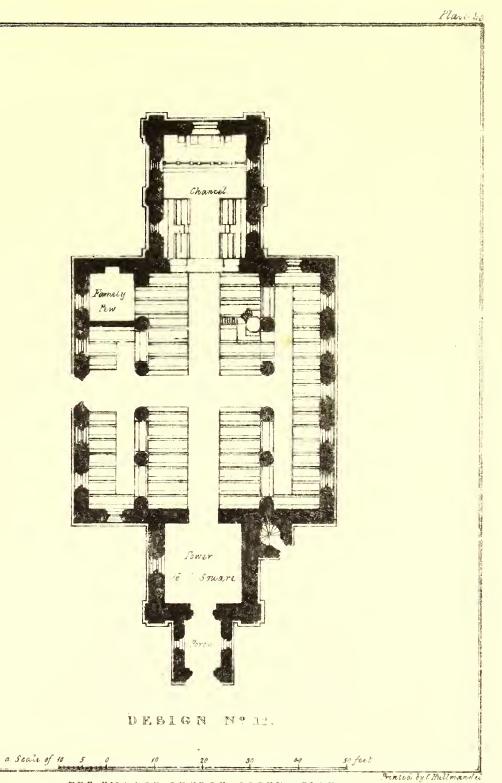
36. Perspective View.

37. Section.

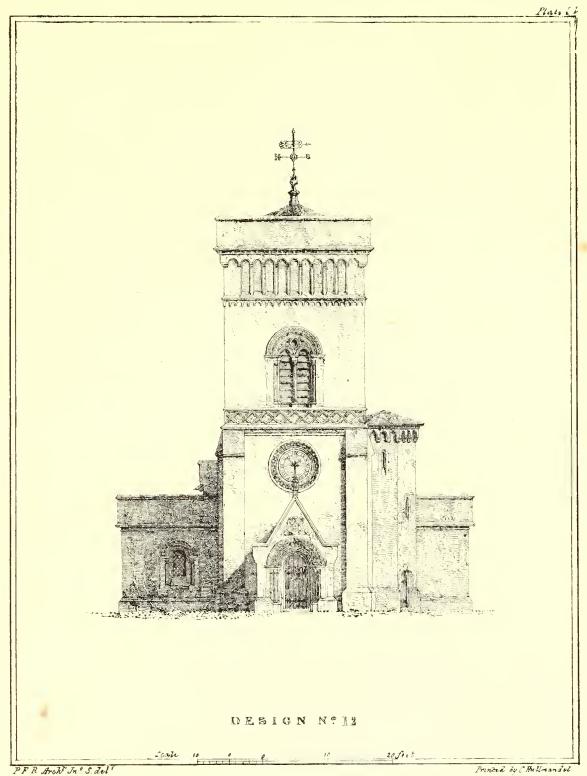
38. Perspective, Interior.

39. The Pulpit.

<sup>\*</sup> Dallaway's Observations on English Architecture; Preface.









CHURCH THE VILLAGE

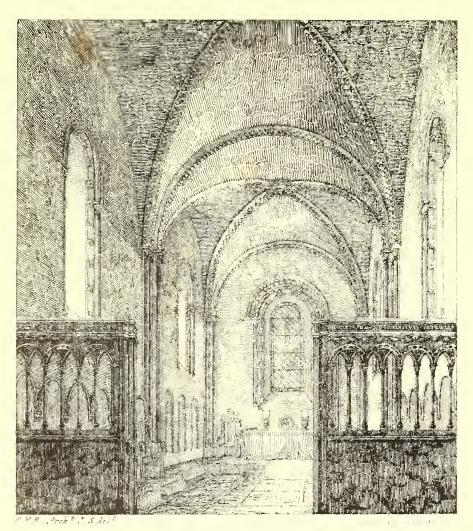


DESIGN Nº ..



THE VILLAGE CHURCH

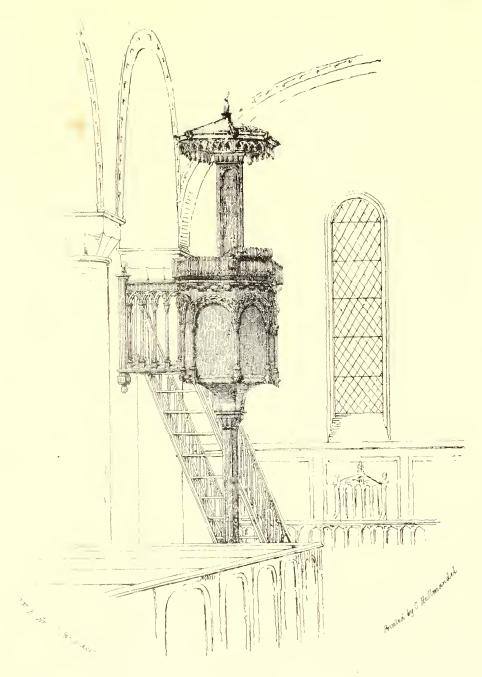




THE VILLAGE CHURCH

Now of the Chancel





DESIGN Nº 12.PL 39.

THETULPIN



#### DESIGN, No. XIII.

"Goldsmith has most feelingly described (more, I trust, from the warmth of a poetical imagination, and quick sensibility, than from real fact) the ravages of wealthy pride. My aim is to show that they are no less hostile to real taste, than to humanity; and should I succeed, it is possible that those whom all the affecting images and pathetic touches of Goldsmith would not have restrained from destroying a Village, may even be induced to build one, in order to show their taste in the disposition of Village Houses and Cottages."\*

In the grouping of Cottages, many pleasing effects may be produced; and as this may be done at a small expense, the lover of painting and the lover of humanity may find rich sources of amusement and interest in adorning the country around his domain. The Mansion is frequently situated close to the Village; and the proprietor will always gain an object of much importance to himself, by improving the Cottages, and thus promoting the comforts and enjoyments of its inhabitants. It may not, perhaps, be generally known how easily Cottage Architecture may be rendered interesting by

<sup>\*</sup> Price on the Picturesque, Vol. II. p. 403.

the most trifling additions; a mullioned Window, a Porch, and well-formed Chimney, will at once put that into shape, which was before unpleasing; and a few trees and bushes, happily disposed by the hand of taste, an arbutus, or cluster of lilacs topping the wall or pales of the Garden, may help to attract and fix the attention, and form that spot into a picture, which was before tame.

The Plate, No. 40, is an attempt to group some of the Designs which compose the present Work, and to form a Village Street of Ancient Architecture. The hand of innovation has of late years most cruelly altered the features of our towns; and even the villages are daily suffering from the same mistaken attempt to improve them. The London tall and unsightly brick house, with the modern shop front, has assumed the place of the modest gable, even in the most distant parts of the country; and the eye vainly seeks the repose which heretofore distinguished the rural scene. A little good taste and feeling may stem the torrent; and as many houses have recently been erected in the old English style, it may be hoped that our Cottage Architecture may at length meet with some attention.

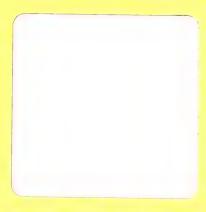
PLATE, No. 40. The Village Street.

DESIGN Nº 12. THE VILLAGE STREET

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